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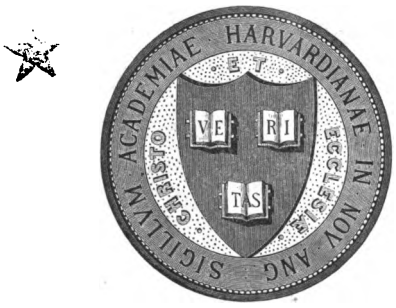

Harvard College Library

FROM

Prof. C. E. Norton,
of Cambridge.

8 Apr. 1892.

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Catalogue of an Exhibition of Engraved Portraits, being the effigies of the most famous English Writers ✣ ✣ ✣ ✣ ✣ ✣ ✣ ✣ ✣ ✣ from Chaucer to Johnson.

Exhibited at the Grolier Club,
29 East 32d St., New York,
✣ December 8 to 22, 1891. ✣

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IT is always a pleasure to the student of literature as well as to the book-collector to find in an old volume the portrait of its author. It brings the man nearer to us, and helps to realize his personality in the habit and dress in which he lived. With some few though unfortunately notable exceptions, the portraits of most of the great writers who have made English literature what it is, have come down to us prefixed to their works, and are in many instances the only portraits we have, the original paintings, if any existed, having long since been lost. These old "copper cuts" therefore possess greater value and interest than at first sight would seem possible. The portrait of Shakespeare from the*

**It is greatly to be regretted that of the brilliant group of dramatic writers who immediately preceded or were contemporary with Shakespeare, no portraits exist. The names of the most noted may be mentioned—Lyly, Greene, Peale, Marlowe, Day, Dekker, and Lodge.*

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folio editions of his works, authenticated as it is by Ben Jonson's verses,

> *Wherein the Graver had a strife*
> *With nature to outdo the Life,*

cannot be rivaled by any of the numerous oil-portraits, not one of which can be traced back farther than the time of the Restoration. The portraits of Massinger and Middleton exist only in the little copper engravings by Cross, prefixed to volumes of their plays, and are therefore of the greatest importance as veritable originals.

The art of engraving on metal, though flourishing for so many years on the continent of Europe, was not cultivated in England till comparatively late in the sixteenth century. Wood-engraving had been practised by Caxton almost simultaneously with the introduction of printing, but it was not until the reign of Queen Elizabeth that foreign engravers came to England and began the exercise of their art. One of the earliest of these—Hogenberg—is said to have been patronized by Archbishop Parker, and his portrait of that distinguished prelate, thought by Vertue to have been the first portrait engraved in England, is contained in the present exhibition. Hogenberg was followed by Rogers, who seems to have been the first English engraver, the Pass family,

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Hole, Elstracke, Droeshout, Delaram, Payne, Cecil, Vaughan, Marshall, Lombart, Loggan, Gaywood, Cross, Faithorne, White, etc., all of whom are represented by examples in the present exhibition. The prints exhibited are for the most part contemporary, or, at all events, the earliest engraved portraits existing, of the more noted authors, covering the period from Chaucer to Doctor Samuel Johnson.

For the sake of economizing space the prints are not shown in the books of which they form a part, except in those cases where the excessive rarity of the print makes it almost impossible to find it separate. Care has nevertheless been taken to secure the earliest impressions obtainable, and to indicate when possible the books in which they first appeared. This is important, as the constant reissue of these portraits in successive editions resulted in poorer and weaker impressions, and frequently the coppers were retouched and even reëngraved.

The prints of Alexander Brome by Loggan in the present collection show the successive changes from retouching and final reëngraving, until it will be noticed that the original features are completely lost. The quaint commendatory verses deserve a passing mention. Every one

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knows the verses of Ben Jonson on Shakespeare, but the verses on "Rare Ben" himself may not be so well known.

> *Oh could there be an art found out that might*
> *Produce his shape soe lively as to write.*

Other similar verses will be found beneath the portraits of Sir John Suckling, Sir Aston Cokain, Sir Robert Stapylton, and others.

This present is, so far as known, the first attempt to make an exhibition of the portraits of English authors, and as a consequence there must be certain omissions and imperfections which those who are more familiar with this class of old prints will notice and regret. We hope due allowance will be made for the difficulty not only in finding the prints desired but fine impressions of them, and that any positive information or correction may find its way to the committee in charge. With this apology, the present exhibition is submitted to the members of the Grolier Club and their friends.

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Catalogue.

The size given is in inches, on a minimum basis of one sixteenth. The measurement is taken from the full *engraved surface* of the plate, and not the plate-mark. Inscriptions are noted when they are *outside* of the measurement taken.

Addison (Joseph).

1672-1719.

1 Engraved in mezzotint by J. FABER, after Sir Godfrey Kneller, $12\frac{1}{2} \times 9\frac{11}{16}$, for the Kit-Kat Club.

2 Engraved by M. VANDER GUCHT, $5\frac{9}{16} \times 4$.

3 Engraved by J. M. BERNIGEROTH, $6\frac{3}{8} \times 3\frac{9}{16}$.

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Ascham (Roger).

1515-1568.

4 Engraved by MICHAEL BURGHERS, $6\frac{1}{2} \times 4$, and prefixed to his "Epistolarum." Oxford, 1703. Ascham is represented as reading to his pupil, Queen Elizabeth; and the medallion heads of Lady Jane Grey, Lord Burleigh, Queen Elizabeth, Mary, etc., edge the central group.

Two indifferent copies of a portion of this print have been made, the best giving the central group entire, the other a crude etching of the head of Ascham.

Ashmole (Elias).

1617-1692.

5 Engraved by WILLIAM FAITHORNE, $7\frac{1}{16} \times 5\frac{1}{16}$, a bust on a pedestal, prefixed to "Theatrum Chemicum Britannicum." London, 1652.

Copied for the Richardson-Granger Series, and by M. Vander Gucht for the "Antiquities of Berkshire." London, 1723.

Aubrey (John).

1625-1697.

6 Engraved by M. VANDER GUCHT, $6\frac{3}{16} \times 3\frac{7}{8}$, for the "Natural History and Antiquities of Surrey." London, 1719, with date of death inscribed under plate.

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Aylet (Robert).

1584-1654 (?).

7 At the age of 52. Engraved by T. Cross, $5\frac{3}{16} \times 3\frac{3}{4}$, with two Latin lines at foot. Prefixed to "Divine and Moral Speculations." London, 1654, and copied in the Richardson-Granger Series.

Bacon (Sir Francis).

Lord Verulam.

1561-1626.

8 Engraved by Marshall, $7\frac{9}{16} \times 5\frac{1}{16}$, with eight Latin lines at foot. Prefixed to the "Advancement of Learning." Oxford, 1640.

9 Engraved by Crispin de Pass, Jr., $6\frac{1}{8} \times 3\frac{3}{4}$, without hat, and with four lines of French within the measure.

10 Engraved by Wentzel Hollar, $10\frac{5}{16} \times 5\frac{3}{4}$, three lines above plate and sixteen below. From the St. Albans monument, full-length, seated.

11 Engraved by F. H. Van Hove, $6\frac{5}{8} \times 3\frac{1}{16}$.

12 Engraved by Cross, $4 \times 2\frac{15}{16}$, with six lines of English verse, signed W. Griffith, below the plate.

13 Engraved by Cross, $3\frac{3}{16} \times 2\frac{3}{4}$, with four-line inscription at foot.

14 Unknown engraver, $7 \times 4\frac{5}{16}$. Three-line inscription within the measure.

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15 Unknown engraver, $9\frac{11}{16} \times 6\frac{1}{16}$. Four-line inscription within the measure. Initial "A" in right lower corner.

Baron (Robert).

Born 1630 (?).

16 At the age of 17. Engraved by MARSHALL, oval in square of $4\frac{1}{4} \times 3\frac{1}{8}$, and prefixed to the "ΕΡΟΤΟΠΑΙΓΝΙΟΝ, or the Cyprian Academy." London, 1647.

17 At the age of 19. The same plate as above with the age changed. Prefixed to "Pocula Castalia." London, 1650. Lowndes quotes the portrait, with the age unchanged.

Copied in the Richardson-Granger Series.

Barrow (Isaac).

1630-1677.

18 Engraved by D. LOGGAN, $9\frac{1}{2} \times 7\frac{3}{16}$, and prefixed to the "Works," not only under date of London, 1683–87, but the subsequent editions of 1716, 1722 and 1741.

19 Engraved by LOGGAN, $5\frac{3}{4} \times 3\frac{9}{16}$; a reduced copy of the above.

Barter (Richard).

1615-1691.

20 At the age of 62. Engraved by R. WHITE, $10 \times 6\frac{11}{16}$, and prefixed to the "Life of Faith." London, 1670.

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21 Engraved by WHITE, $6\frac{7}{16} \times 4\frac{7}{16}$, with eight English lines within the measure, and prefixed to "Reasons of the Christian Religion." London, 1667.

Beaumont (Francis).

1616-1699.

22 Unknown engraver. Mezzotint. $5\frac{5}{8} \times 4\frac{7}{16}$.

23 Engraved by GEO. VERTUE (1729), $13\frac{3}{16} \times 8\frac{3}{4}$.

24 Engraved by VERTUE, $6\frac{3}{8} \times 3\frac{15}{16}$, and prefixed to the "Comedies and Tragedies." London, 1711.

Behn (Aphra).

1640-1689.

25 Engraved by WHITE, $5\frac{1}{16} \times 3\frac{1}{4}$, and prefixed to her histories and novels. London, 1722.

26 Engraved by B. COLE, after T. Riley, $4\frac{7}{8} \times 2\frac{7}{8}$, and prefixed to her "Plays." London, 1724.

Boyle (Robert).

1626-1691.

27 Engraved by PET. SCHENK, in mezzotint, after I. Ketsabome, $9\frac{11}{16} \times 7\frac{1}{16}$, executed in Amsterdam, probably as a separate print.

28 Engraved by VERTUE (1739), $13\frac{3}{4} \times 8\frac{3}{4}$.

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Braithwaite (Richard).

1588-1673.

29 Engraved by VAUGHAN, $6\frac{5}{8} \times 4\frac{3}{4}$, full-length, within eight emblematic panels, escutcheon at foot. Prefixed to the "English Gentleman." London, 1630.

30 At the age of 49. Engraved by MARSHALL, $6\frac{5}{16} \times 4\frac{9}{16}$, in center of title-page, surrounded by classic portraits, and prefixed to "A Survey of History." London, 1638.

31 Engraved by MARSHALL, $4\frac{1}{8} \times 2\frac{3}{4}$, full-length, with pipe. Prefixed to "Barnabees' Journal." London, 1638.

Brome (Alexander).

1620-1666.

32 Engraved by A. HERTOCKS, $5\frac{5}{8} \times 3\frac{7}{16}$, for the "Songs and other Poems." London, 1661.

33 Engraved by LOGGAN, $5\frac{1}{2} \times 3\frac{1}{2}$, for the "Songs and other Poems." London, 1664.

34 Second state, with the plate retouched.

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35 Third state, with the portrait reëngraved and "Ætatis Suæ 44" added.

This last appears in the "Songs," etc.: ed. of 1668.

Brome (Richard).

Died 1652.

36 Engraved by Cross, $4\frac{7}{16} \times 3\frac{3}{8}$, six lines in English at foot. Prefixed to "Five New Plays." London, 1653–59, and faithfully copied in the Richardson-Granger Series.

Broome (William).

1689-1745.

37 Engraved by Vertue, $6\frac{3}{16} \times 3\frac{15}{16}$, for the "Poems." London, 1727.

Browne (Sir Thomas).

1605-1682.

38 Engraved by White, $9 \times 5\frac{11}{16}$, for his "Works." London, 1686.

39 Engraved by Van Hove, $7\frac{1}{8} \times 5$, with two lines in Latin inside the measure. Prefixed to the "Pseudodoxia Epidemica." London, 1672.

40 Engraved by Vandrebanc, $5\frac{5}{8} \times 3\frac{3}{4}$, for the "Certain Miscellany Tracts." London, 1684.

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Buckingham (Duke of).

George Villiers II.

1627-1688.

41 Engraved by WHITE, 9 × 6 1/16, with four-line inscription and escutcheon at foot.

One of the portraits from Guillim's "Display of Heraldry." London, 1724.

42 Unknown engraver, 5 7/8 × 4 1/16.

Buckingham (Duke of).

John Sheffield.

1649-1721.

43 Engraved by VERTUE (1722), 8 1/2 × 5 15/16, two lines of English verse within measure, for the "Works." London, 1723.

This print generally appears folded or creased, having been so treated for the octavo "Works" of 1729.

44 Engraved by J. CLARK, 4 1/2 × 3 9/16, for Jacob's "Poetical Register." London, 1719-20.

Bunyan (John).

1628-1688.

45 Engraved by STURT, 6 1/8 × 3 9/16.

46 Engraved by WHITE, 5 1/8 × 3, for the "Holy War." London, 1688.

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Burnet (Gilbert).

1643-1715.

47 Unknown engraver, $4\frac{5}{8} \times 4\frac{11}{16}$, with six lines of satirical verse at foot.

Bp. Burnet is notoriously known as a "Trimmer," and the above plate caricatures his efforts to be "on both sides at once."

48 Engraved by HOUBRACKEN, $5\frac{1}{8} \times 3\frac{1}{16}$.

49 Engraved in mezzotint by DUNKARTON, $6\frac{9}{16} \times 5\frac{7}{16}$.

Burton (Robert).

1576-1639.

50 Engraved by C. LE BLON, at the foot of an elaborate title-page, or frontispiece, $10\frac{1}{2} \times 6\frac{5}{16}$, the actual size of portrait-oval being $2 \times 1\frac{1}{2}$.

Prefixed to the "Anatomy of Melancholy," 3d edition. Oxford, 1628.

Butler (Samuel).

1612-1680.

51 Engraved by J. VANDER GUCHT, $4 \times 2\frac{13}{16}$, and prefixed to his "Posthumous Works." London, 1715.

52 Engraved by HOGARTH, $3\frac{7}{8} \times 2\frac{3}{4}$, and prefixed to his "Hudibras." London, 1726.

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53 Engraved by NIXON in mezzotint after Sir Peter Lely, $3\frac{3}{16} \times 2\frac{3}{8}$, and prefixed to "Hudibras." London, 1750.

54 Engraved by VERTUE, after G. Soest, $6\frac{7}{8} \times 4\frac{1}{4}$.

55 Engraved by VERTUE, after G. Soest, $13\frac{3}{8} \times 8\frac{3}{4}$.

56 Engraved by PETIT, $5\frac{9}{16} \times 3\frac{3}{16}$.

57 Engraved by VAN SOMER in mezzotint after Zoust [or Soest], three-quarter length, $12\frac{3}{4} \times 9\frac{7}{8}$.

58 Unknown engraver, mezzotint, $6\frac{9}{16} \times 5\frac{1}{16}$.

Camden (William).

1551-1623.

59 Engraved by MARSHALL, $5\frac{1}{8} \times 4\frac{3}{16}$, for "Fuller's Holy and Profane State." Cambridge, 1652.

60 The De Bry Portrait, $5\frac{5}{16} \times 4\frac{3}{16}$.

61 Engraved by WHITE, $6\frac{7}{16} \times 4\frac{3}{4}$, two-line inscription at foot, giving Camden's age as 58. Prefixed to the "Epistolæ." London, 1691.

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Carey (Henry).

1696-1744.

62 Engraved by FABER, after Worsdale (1729), $6\frac{13}{16} \times 5\frac{15}{16}$, and prefixed to the third edition of his "Poems." London, 1729.

Cartwright (William).

1610-1643.

63 Engraved by LOMBART, $6\frac{5}{16} \times 3\frac{7}{8}$, with eight lines in English within the measure. Prefixed to his "Comedies," etc. London, 1651.

Faithfully copied in the Richardson-Granger Series, and, with alterations, in the "Effigies Poeticæ."

Centlivre (Susanna).

1667-1723.

(Born Susanna Freeman; married, first, a nephew of Sir Stephen Fox; second, a Mr. Carrol; third, Mr. Centlivre, the chief cook of Queen Anne.)

64 Engraved by TAYLOR, after Fermin, $5\frac{7}{16} \times 3\frac{1}{8}$, for her "Works." London, 1761.

65 Engraved by KING, $5\frac{9}{16} \times 3\frac{1}{4}$.

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Chamberlaine (William).

1619-1689.

66 Engraved by HERTOCKS, $5\frac{5}{8} \times 3\frac{9}{16}$, and prefixed to his "Pharonnida." London, 1659.

Chapman (George).

1557-1634.

67 At the age of 57. Engraved by HOLE, $6\frac{11}{16} \times 6$, with ten Latin lines at foot, prefixed to the whole works of Homer. London, 1616.

68 Engraved by PASS, a small oval within clouds, at the foot of an engraved title, $9\frac{7}{8} \times 6\frac{1}{2}$, prefixed to "The Crowne of all, Homer's Workes." London, 1613.

The portrait-oval has been copied in the Richardson-Granger Series.

Chaucer (Geoffrey).

1328-1400.

"The true portraiture of Geffrey Chaucer, the famous English poet, as by Thomas Occleve is described," etc.

69 Unknown engraver, $10\frac{11}{16} \times 7$, full-length figure, surrounded by armorial figures and genealogies, and prefixed to the "Workes." London, 1598.

70 Engraved by VERTUE, $13\frac{1}{2} \times 8\frac{5}{8}$.

70* Engraved by VERTUE, $7\frac{1}{16} \times 4\frac{5}{16}$.

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Cibber (Colley).

1671-1757.

71 Engraved by G. VANDER GUCHT, after Vanloo, $8\frac{5}{16} \times 5\frac{7}{8}$, for his "Apology." London, 1740.

72 Engraved in mezzotint by E. FISHER (1758), after Vanloo (1740), $12\frac{13}{16} \times 10\frac{1}{16}$.

. This print shows Cibber with his daughter.

Clarendon (Earl of).

Edward Hyde.

1608-1674.

73 Engraved by LOGGAN, $11\frac{3}{8} \times 7\frac{11}{16}$, "ad vivum."

74 Engraved by G. W., after Lely, $5\frac{9}{16} \times 3\frac{7}{8}$.

75 Engraved by DUNKARTON (?), proof before the letters, $6\frac{9}{16} \times 5\frac{3}{8}$.

Cleveland (John).

1631-1659.

76 Unknown engraver, $5\frac{1}{8} \times 2\frac{7}{8}$, including two-line inscription. Prefixed to his "Poems." London, 1656.

77 Unknown engraver, $5\frac{1}{16} \times 2\frac{3}{4}$, including two-line inscription. Prefixed to his "Poems." London, 1657.

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78 Unknown engraver, bust crowned with laurels, $4\frac{1}{8} \times 2\frac{13}{16}$. Prefixed to "Cleaveland Revived." London, 1659.

79 Unknown engraver, $5\frac{3}{16} \times 2\frac{3}{16}$, including two-line inscription. Prefixed to "Clievelandi Vindicæ." London, 1677.

80 Unknown engraver, $3\frac{9}{16} \times 2\frac{3}{8}$, Latin inscription of two lines below plate.

Cokain (Sir Aston).

1608-1683.

81 Unknown engraver, $4\frac{15}{16} \times 2\frac{7}{8}$, prefixed to the "Chaine of Golden Poems." London, 1658.

This copper was used as the portrait of Ovid, in North's translation of "Plutarch's Lives," and has been copied in the Richardson-Granger series, etc.

Collier (Jeremy).

1650-1726.

82 Engraved by WHITE (1701), $10 \times 7\frac{1}{16}$, for the "Great Historical, Geographical, Genealogical Dictionary." London, 1701.

83 Engraved by JOHN VANDER GUCHT, $5\frac{13}{16} \times 3\frac{1}{2}$, for the "Discourses." London, 1725.

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Congreve (William).

1670-1729.

84 Engraved by J. SMITH in mezzotint, after Sir G. Kneller, $12\frac{1}{2} \times 9\frac{7}{8}$.

85 Engraved in mezzotint (1709) by FABER, after Kneller, for the Kit-Kat series, $12\frac{1}{2} \times 9\frac{13}{16}$.

86 Mezzotint by an unknown engraver, $5\frac{5}{8} \times 4\frac{7}{16}$.

87 Engraved by M. VANDER GUCHT, $3\frac{13}{16} \times 2\frac{15}{16}$, for Jacob's "Poetical Register." London, 1719–20.

88 Unknown engraver, $5\frac{5}{8} \times 4\frac{3}{16}$, for the "Universal Magazine."

Cotton (Charles).

1630-1687.

89 Engraved by RYLAND (1759), after Sir Peter Lely, $5\frac{5}{8} \times 3\frac{13}{16}$, for the "Complete Angler." London, 1760.

Cowley (Abraham).

1618-1667.

90 At the age of 13. Unknown engraver, $3\frac{3}{4} \times 2\frac{13}{16}$, for the "Poetical Blossoms." London, 1637.

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91 At the age of 16. Engraved by VAUGHAN, $6\frac{11}{16} \times 4\frac{9}{16}$, with six lines of English verse within the measure. Prefixed to "Poetical Blossoms." London, 1633.

92 Engraved by FAITHORNE, after Sir P. Lely, $10\frac{1}{16} \times 6\frac{1}{2}$, for the "Works." London, 1668.

See Fagan's Catalogue of Faithorne's engravings for the various states of this plate.

93 Reduced copy of the above, $4\frac{1}{2} \times 2\frac{3}{4}$. Engraver unknown. Prefixed to the "Works." London, 1681.

94 Engraved by FAITHORNE, $6\frac{5}{16} \times 4\frac{1}{16}$, for the "Poemata Latina." London, 1668.

95 The same plate, cut down to $5\frac{5}{8} \times 3\frac{1}{8}$, for the edition of London, 1678.

96 Unknown engraver, in mezzotint, $5\frac{9}{16} \times 4\frac{3}{8}$.

97 Engraved by VERTUE, $4\frac{15}{16} \times 2\frac{15}{16}$, for the "Poetical Works." London, 1721.

98 Engraved by VERTUE, $13\frac{5}{16} \times 8\frac{13}{16}$.

Daniel (Samuel).

1562-1619.

99 Engraved by T. COCKSON, an oval within elaborate border, etc., $7 \times 4\frac{7}{8}$, prefixed to "The Civile Wares." London, 1609.

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Davenant (Sir William).

1605-1668.

100 Engraved by FAITHORNE, after Greenhill, $10\frac{1}{16} \times 6\frac{1}{2}$, for the "Works." London, 1672–3.

Copied in Cowley's Works, London, 1707-8.

Defoe (Daniel).

1663-1731.

101 Engraved by M. VANDER GUCHT, $10\frac{3}{8} \times 6\frac{7}{8}$, for the "Jure Divino." London, 1706.

102 Engraved by M. VANDER GUCHT, after Taverner, $6\frac{15}{16} \times 3\frac{3}{4}$.

103 Engraved by W. SHERWIN, $7\frac{11}{16} \times 5\frac{1}{4}$.

Dennis (John).

1657-1734.

104 Engraved by JOHN VANDER GUCHT, $4\frac{15}{16} \times 2\frac{15}{16}$.

The only other portrait of Dennis, a semi-caricature, full-length, appears in the "Graphic Illustrations" of Hogarth, and apparently only in the large-paper copies.

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Digby (Sir Kenelm).

1603-1665.

105 At the age of 62. Engraved by Cross, $3\frac{5}{8} \times 3$.

106 Engraved by R. V. Vorst, after Vandyck, $8\frac{11}{16} \times 7\frac{3}{8}$.

107 Engraved by N. Larmessin, after Vandyck, $6\frac{1}{2} \times 5\frac{1}{8}$, for Bullart's "Academie des Sciences et des Arts." Amst., 1682.

Donne (John).

1573-1626.

108 At the age of 18. Engraved by Marshall, $3\frac{1}{2} \times 3$, with eight lines, signed Iz. Wa[lton] at foot, for the "Poems." London, 1635.

109 Engraved by Droeshout, $5\frac{5}{16} \times 4\frac{1}{8}$, for "Death's Duell." London, 1632–(3).

110 Engraved by Lombart, $5\frac{15}{16} \times 3\frac{13}{16}$, with six Latin lines at foot, for the "Letters." London, 1651.

111 At the age of 42. Engraved by Merian, oval, $3\frac{1}{2} \times 2\frac{1}{2}$, within the large engraved title for the "Sermons." London, 1640.

Digitized by Google

112 Engraved by HOLLAR, $11\frac{11}{16} \times 6\frac{7}{16}$, for Dugdale's "St. Paul's Cathedral." London, 1658.

Donne is represented as clothed in a shroud, with his feet in an urn. The design was made during the life of the Dean, and afterward served as his monument, as here represented. See also No. 109.

Dorset (Earl of).

Charles Sackville

Lord Buckhurst.

1637-1706.

113 Engraved in mezzotint by FABER, after Kneller, $12\frac{7}{16} \times 9\frac{3}{4}$, for the Kit-Kat series.

114 Engraved by VANDER GUCHT, $4\frac{1}{4} \times 2\frac{3}{4}$.

Dorset (Earl of).

Thomas Sackville

Lord Buckhurst.

1527-1608.

115 Engraved by VERTUE, $13\frac{1}{8} \times 8\frac{1}{2}$.

Digitized by Google

Drayton (Michael).

1563-1631.

116 At the age of 50. Engraved by W. Hole. $6\frac{1}{8} \times 4\frac{11}{16}$, with four Latin lines at foot. Found at back of the printed title-page to his "Poems." London, [1619.]

Copied in the Richardson-Granger Series.

117 Engraved by Marshall, at top of engraved title-page, $4\frac{7}{8} \times 3$, to the "Poems." London, 1637.

Drummond (William)

Of Hawthornden.

1585-1649.

118 Engraved by Gaywood (1654), $5\frac{15}{16} \times 4\frac{9}{16}$, an oval, with escutcheon and inscription at foot. Prefixed to the "History of Scotland." London, 1655.

119 Engraved by Gaywood, $3\frac{5}{16} \times 2\frac{5}{8}$, a reduced facsimile of the above. Prefixed to the "Poems." London, 1656.

120 Engraved in mezzotint by Finlayson (proof before the letters). $13 \times 10\frac{13}{16}$.

Digitized by Google

Dryden (John).

1631-1701.

121 Engraved by GUNST, after Riley, $6\frac{9}{16} \times 4\frac{1}{8}$, for the translation of "Virgil." London, 1709.

122 Engraved by EDELINCK, $14\frac{1}{8} \times 11\frac{1}{4}$, for the "Plays." London, 1701.

123 Engraved by J. B. DE GRATELOUP, after Kneller, $3\frac{13}{16} \times 2\frac{11}{16}$.

The secret of the peculiar process employed to produce the effects in this and the other miniature heads by Grateloup was imparted only to his nephew, J. P. S. de Grateloup, who, after more or less success in the same art, died "without making a sign."

124 Engraved by VERTUE (1730), $12\frac{13}{16} \times 8\frac{11}{16}$.

Dugdale (Sir William).

1605-1686.

125 Engraved by HOLLAR, $8\frac{9}{16} \times 6\frac{11}{16}$, with two lines from Ovid at foot, and prefixed to the "History of St. Paul's Cathedral." London, 1658.

D'Urfey (Thomas).

1628-1723.

126 Engraved by VERTUE, after E. Gouge, $3\frac{7}{8} \times 2\frac{15}{16}$, with three lines at foot, for "Wit and Mirth, or Pills to Purge Melancholy." London, 1719.

Digitized by Google

Evelyn (John).

1620-1706.

127 Engraved by NANTEUIL, $9\frac{1}{2} \times 6\frac{1}{2}$, for the "Sylva." London, 1664.

Copied in Evelyn's Life. London, 1818.

128 Engraved by J. WORLIDGE (1723), $5\frac{1}{16} \times 3\frac{11}{16}$, in the second edition of the "Sculptura." London, 1755.

Fanshawe (Sir Richard).

1607-1666.

129 Engraved by FAITHORNE, $8\frac{7}{16} \times 5\frac{1}{2}$, with five-line inscription below plate, for "A Sermon preached at Madrid." London, 1667.

The first state of this print has the name spelled Fanchaw.

Fielding (Henry).

1707-1754.

130 By HOGARTH, $7\frac{3}{16} \times 4\frac{7}{8}$, and prefixed to the "Works." London, 1784.

No portrait of Fielding was drawn during his life. Hogarth is supposed to have made up this likeness by the aid of Garrick, though Mrs. Hogarth claims that the artist had nothing but memory to guide his hand. This, however, is the accredited portrait of the famous novelist.

Digitized by Google

Flatman (Thomas).

1633-1688.

131 Engraved by WHITE, after Hayls, $6\frac{1}{16} \times 3\frac{13}{16}$, for the "Poems and Songs." London, 1682 (3d edition).

Fletcher (John).

1576-1625.

132 At the age of 49. Engraved by MARSHALL, $12\frac{1}{16} \times 7\frac{1}{8}$, nine lines within the measure, for the "Comedies and Tragedies" of Beaumont and Fletcher. London, 1647.

133 Unknown engraver, in mezzotint, $5\frac{5}{8} \times 4\frac{3}{8}$.

134 Engraved by VERTUE, $6\frac{7}{16} \times 4$, for Waller's "Poems." London, 1711 (?).

135 Engraved by VERTUE, $13\frac{1}{4} \times 8\frac{3}{4}$.

Florio (John).

1545-1625.

136 At the age of 58. Engraved by HOLE (1611), $5\frac{1}{4} \times 4\frac{1}{4}$, four-line Latin inscription at foot of plate, for Montaigne's "Essays." London, 1613.

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Fore (John).

1517-1587.

137 Unknown engraver, $4\frac{15}{16} \times 3$, inscribed "Johannes Focx."

Fuller (Thomas).

1608-1661.

138 Engraved by LOGGAN, $11\frac{1}{4} \times 6\frac{15}{16}$, four-line inscription at foot. Prefixed to the "History of the Worthies of England." London, 1662.

139 Unknown engraver, $4\frac{3}{8} \times 3\frac{1}{8}$, four lines at foot. Prefixed to the "Life." London, 1661.

Gascoigne (George).

1536-1577.

140 Engraved by MARSHALL, $4\frac{7}{16} \times 4\frac{3}{8}$. Printed on the back of the title-page to the "Steele Glas." London, 1576.

141 Unknown engraver, $6\frac{1}{16} \times 4\frac{11}{16}$, representing the Poet kneeling before Queen Elizabeth.

This print will probably be found to have some connection with the "Princely Pleasures at Kenilworth."

Digitized by Google

Gay (John).

1688-1732.

142 Engraved in mezzotint by KYTE, after Aikman, $11\frac{11}{16} \times 9\frac{5}{16}$.

143 Unknown engraver, $4\frac{15}{16} \times 3\frac{3}{8}$, for the "Plays." London, 1760.

Goldsmith (Francis).

XVII. Century.

144 Engraved by CROSS, $3\frac{1}{2} \times 2\frac{1}{2}$, with four lines of English verse at foot. Issued in the translation of "Hugo Grotius, his Sophompaneas." London, 1652.

Copied in the Richardson-Granger series.

Goldsmith (Oliver).

1728-1774.

145 Engraved in mezzotint by JOSEPH MARCHI, after Sir Joshua Reynolds, $15\frac{7}{8} \times 12\frac{15}{16}$.

146 Engraved by COOK, $4\frac{7}{8} \times 3\frac{1}{16}$, and prefixed to the "Poetical and Dramatic Works." London, 1780.

147 Unknown engraver, $2\frac{1}{8} \times 2\frac{1}{16}$, affixed to the title-page of "Retaliation." London, 1774.

148 Engraved by BRETHERTON, after Bunbury, $6\frac{3}{16} \times 4\frac{7}{8}$.

Digitized by Google

Gower (John).

1327-1408.

149 Engraved by VERTUE (1727), $13\frac{7}{16} \times 8\frac{3}{4}$.

Granger (James).

1710-1776.

150 Engraved by RYLAND, after C. Bretherton, Jr. (oval), $4\frac{1}{8} \times 3\frac{7}{16}$. Published in London, 1775.

The reverend gentleman here depicted is the so-called originator of that species of book-illustration known as "Grangerism." He was, as a matter of fact, the first English collector of portraits to chronicle and systematize a catalogue of "heads," and his work was published under the title of a "Biographical History of England." London, 1769, etc.

Gray (Thomas).

1716-1771.

151 Engraved by W. HENSHAW, after a drawing by W. Mason, $4\frac{11}{16} \times 3\frac{11}{16}$.

152 Engraved by BASIRE, after Mason and Wilson (oval within wreath), $6\frac{1}{2} \times 5\frac{3}{8}$. London, 1775.

153 Engraved by MÜLLER, $11\frac{13}{16} \times 9\frac{1}{16}$.

Digitized by Google

Halifax (Earl of).

Charles Montague.

1661-1715.

154 Engraved by M. VANDER GUCHT, $4\frac{1}{8} \times 2\frac{3}{4}$, for the "Poetical Works." London, 1716.

155 Engraved in mezzotint by FABER, after Kneller, $13\frac{7}{8} \times 9\frac{7}{8}$, for the Kit-Kat series.

156 Unknown engraver (oval in mezzotint), $5\frac{3}{8} \times 4\frac{3}{8}$.

Hall (John).

1627-1656.

157 At the age of 19. Engraved by MARSHALL, $3\frac{7}{16} \times 2\frac{3}{8}$, for the "Poems." London, 1646.

Copied in the Richardson-Granger series.

Hall (Joseph).

1574-1656.

158 Engraved by MARSHALL (1641), $3\frac{3}{4} \times 2\frac{11}{16}$, with two lines at head of plate and six at the foot, for "Resolutions and Decisions of Divers Practical Cases of Conscience." London, 1646.

Digitized by Google

159 Engraved by J. PAYNE, $7\frac{3}{16} \times 5$, with eight lines within the measure.

160 Engraved by CROSS, $4 \times 2\frac{9}{16}$.

161 The DeBry portrait, signed P. D. ZETTER fe, $5\frac{5}{16} \times 4\frac{1}{8}$.

Harrington (Sir John).

1561-1612.

162 Engraved by THOS. COXON, in a small oval, $3\frac{1}{8} \times 2\frac{1}{2}$, at the foot of the engraved title to his translation of the "Orlando Furioso." London, 1591.

Copied in the Richardson-Granger series, the portrait only.

Harrington (James).

1611-1677.

163 Engraved by M. VANDER GUCHT, after Lely, $9\frac{3}{16} \times 6\frac{1}{4}$, for his Works, "Oceana, etc." London, 1737.

Herbert (George).

1593-1633.

164 Engraved by WHITE, $5\frac{3}{16} \times 3$, for "Walton's Lives." London, 1670.

165 Engraved by STURT, $5\frac{1}{2} \times 3\frac{1}{16}$, tablet, with eight lines within measure. Prefixed to the "Works." London, 1709.

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Herrick (Robert).

1594-1674.

166 Engraved by MARSHALL, $6\frac{5}{16} \times 3\frac{1}{16}$, with tablet of eight lines within the measure. Prefixed to the "Hesperides." London, 1648.

Copied in the Richardson-Granger series.

Heywood (John).

Died 1565.

167 Woodcut, $6\frac{7}{8} \times 4\frac{3}{8}$, on the back of title-page to "The Spider and the Flie." London, 1556.

Hobbes (Thomas).

1588-1679.

168 Engraved by FAITHORNE, $7\frac{3}{4} \times 5\frac{1}{2}$, for the "Opera Philosophica." Amst. 1668.

169 Engraved by VAUGHAN, $4\frac{3}{4} \times 2\frac{15}{16}$, for the "Philosophical Rudiments." London, 1651.

The portrait itself is but a small part of this plate, which includes emblematic figures of Liberty, Dominion, Religion, etc.

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Hooker (Richard).

1554-1600.

170 At the age of 50. Engraved by HOLLAR, $4\frac{1}{2} \times 2\frac{13}{16}$.

171 At the age of 50. Engraved by HOLLAR, in oval, $3\frac{2}{16} \times 2\frac{5}{8}$, for Sparrow's "Rationale or practical Exposition of the Book of Common Prayer." London, 1661; reprinted 1668.

172 Engraved by FAITHORNE, $9\frac{7}{8} \times 6\frac{1}{8}$, and prefixed to the "Works." London, 1662.

173 Engraved by DOLLE, $3\frac{7}{8} \times 2\frac{13}{16}$, for Walton's "Lives." London, 1670.

Howard (Sir Robert).

1626-1698.

174 Engraved by WHITE, $7\frac{7}{8} \times 5$, for the "Five New Plays." London, 1692.

175 Engraved by VERTUE, $4\frac{11}{16} \times 2\frac{7}{8}$, for the "Dramatic Works." London, 1722.

Howell (James).

1596-1666.

176 Engraved by MARSHALL, $6\frac{15}{16} \times 5\frac{3}{16}$, an oval at the foot of a plate having other portraits in the margin. Prefixed to the "Familiar Letters." London, 1645.

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177 Engraved by "MELLAN ET BOSSE," $8\frac{1}{16} \times 5\frac{5}{8}$, representing a cavalier leaning against an oak.

First state, with landscape in lower perspective.

178 Second state, with arms replacing landscape.

The first state appears in "England's Feares for the present Wars," London, 1644; the second in "Londinopolis," London, 1657, signed C. Mellan and Bosse.

Hughes (John).

1677-1720.

179 Engraved by G. VANDER GUCHT, after Kneller (1718), $5\frac{5}{16} \times 3\frac{3}{16}$, for "Poems on Several Occasions." London, 1735.

Hume (David).

1711-1776.

180 Engraved by RAVENET, after Donaldson, $6\frac{15}{16} \times 4\frac{3}{16}$, for the "History of England."

James I. of England.

1566-1625.

181 Engraved by VAUGHAN (?), $5\frac{13}{16} \times 4$, and prefixed to the "Counterblast to Tobacco." London, 1672.

Digitized by Google

182 Engraved by VAUGHAN, $5\frac{13}{16} \times 4$, with four lines of English verse below.

183 Engraved by CRISPIN DE PASS, $4\frac{9}{16} \times 3\frac{7}{16}$, with six Latin lines below.

184 Engraved by H. BLOOM, $9\frac{3}{16} \times 6$.

185 Unknown engraver, $6 \times 4\frac{5}{8}$.

Johnson (Samuel).

1709-1784.

186 Engraved in mezzotint by J. WATSON, after Reynolds, $15\frac{7}{8} \times 12\frac{15}{16}$.

187 Engraved by T. COOK, after Reynolds (1786), $7\frac{3}{16} \times 5\frac{11}{16}$.

188 Engraved by T. COOK, after Reynolds, $5\frac{1}{8} \times 3\frac{3}{16}$, for Bell's edition of Shakespeare. London, 1788.

189 Engraved by JOHN HALL, after Reynolds, $6\frac{7}{8} \times 4\frac{3}{4}$. London, 1787.

Jonson (Ben).

1573-1637.

190 Engraved by VAUGHAN, $5\frac{3}{8} \times 4\frac{1}{4}$, and in this first state probably issued as a print. The second state was prefixed to the "Works." London, 1640.

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191 Engraved by MARSHALL, a laureated bust on the engraved title to Horace, $4\frac{1}{2} \times 2\frac{5}{8}$. London, 1640.

First state, "printed for John Benson," etc.
Second state, "printed for J. Benson," etc.

192 Engraved by ELDER, $11\frac{5}{8} \times 7\frac{5}{16}$, with 10 lines within the measure. Prefixed to the "Works." London, 1692.

193 Engraved by VERTUE, $6\frac{7}{16} \times 4$, for Waller's "Poems." London, 1711.

194 Engraved by VERTUE (1730), $13\frac{15}{16} \times 9\frac{3}{8}$.

Ken (Thomas).

1637-1711.

195 Engraved by VERTUE, $6\frac{1}{8} \times 3\frac{15}{16}$, and prefixed to the "Life." London, 1713. Also the "Works." London, 1721.

Killegrew (Anne).

1660-1685.

196 Engraved in mezzotint by BECKETT, oval, $6\frac{5}{16} \times 5\frac{1}{4}$, for her "Poems." London, 1686.

197 Engraved in mezzotint by BLOOTELING (oval), $8\frac{5}{8} \times 7\frac{1}{4}$.

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Killegrew (Thomas).

1611-1682.

198 Engraved by FAITHORNE, after Sheppard, 9 × 7, for the "Comedies and Tragedies." London, 1664.

199 Second state, with the arms at foot of plate, quartered.

200 Engraved by HOLLAR, $7\frac{3}{16} \times 5\frac{13}{16}$, with English verses at foot.

201 Engraved by BOSSE, $9\frac{11}{16} \times 7\frac{3}{4}$, with twelve lines of French verse at foot.

202 Engraved in mezzotint by VANDERVAART, after Wissing. Cooper ex. $8\frac{1}{8} \times 6\frac{13}{16}$.

First state, as above.

203 Second state: omits the name of Cooper and substitutes J. Smith.

Lansdowne (Lord).

George Granville.

1667-1735.

204 Engraved by M. VANDER GUCHT, $4 \times 3\frac{15}{16}$.

Lee (Nathaniel).

1657-1691.

205 Engraved in mezzotint by WATTS, after Dobson (1778), $12\frac{1}{16} \times 9\frac{15}{16}$.

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Lilly (William).

1602-1681.

206 Engraved by MARSHALL, $5\frac{7}{8} \times 4\frac{5}{16}$, for the "Christian Astrology." London, 1659.

Copied in the "Gentleman's Magazine," Oct., 1823; Lilly's "Life and Times" (reduced one third). London, 1822, and elsewhere.

Locke (John).

1632-1704.

207 Engraved by A. WALKER, $9\frac{11}{16} \times 5\frac{15}{16}$.

208 Engraved by VERTUE, after Kneller, $9\frac{11}{16} \times 5\frac{15}{16}$.

Latimer (Hugh).

1490-1555.

209 Engraved by BLOOTELING (?), $5\frac{1}{8} \times 4\frac{5}{16}$, for Holland's "Herωologia." London, 1620.

210 Engraved by G. GIF[FORD], $5\frac{5}{8} \times 4\frac{3}{16}$.

211 Engraved in mezzotint by HOUSTON, $8\frac{7}{8} \times 7\frac{15}{16}$, for Rolt's "Lives of the Principal Reformers." London, 1759.

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Lovelace (Sir Richard).

1618-1658.

212 Engraved by HOLLAR, $5\frac{1}{8} \times 3\frac{7}{16}$. Bust on urn, lettered

LUCASTA

POSTHUME POEMS

of

R. L. Arm.

Prefixed to "Lucasta," etc. London, 1659, and inscribed

"In memoriam fratris desideratissimi delin: Fran: Lovelace."

This portrait has a special local interest. It was drawn by the brother of the poet, Colonel Francis Lovelace, who was the second Governor of New-York (1668) under English rule. Governor Lovelace was the first to propose a printer for New-York.

Copied in the Richardson-Granger series.

Lydgate (John).

1389-1461.

213 Engraved by VERTUE, $13\frac{7}{8} \times 8\frac{3}{4}$.

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Marvell (Andrew).

1621-1678.

214 Unknown engraver, $8\frac{3}{4} \times 6\frac{1}{4}$, prefixed to the "Miscellaneous Poems." London, 1681.

215 Engraved by CLARK, $4\frac{5}{8} \times 3\frac{1}{16}$, for the "Works." London, 1726.

Massinger (Philip).

1584-1639.

216 Engraved by CROSS, $5\frac{5}{16} \times 3\frac{11}{16}$, for the "Three New Playes." London, 1655.

Copied in the Richardson-Granger series.

May (Thomas).

1595-1650.

217 Engraved by CROSS, $4\frac{7}{16} \times 2\frac{7}{8}$, for "A Breviary of the History of Parliament." London, 1655.

Copied in the Richardson-Granger Series, again or Caulfield, and, somewhat altered, in the "Effigies Poeticæ."

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Middleton (Thomas).

1570-1627.

218 Engraved (according to Caulfield) by CROSS, $4\frac{13}{16} \times 3\frac{5}{8}$, for "Two New Playes." London, 1657.

Copied in the Richardson-Granger series.

Milton (John).

1608-1672.

219 At the age of 21. Engraved by MARSHALL, $4\frac{7}{8} \times 3\frac{1}{2}$, with four lines in Greek at foot, in ridicule of the supposed likeness. Prefixed to the "Poems." London, 1645.

220 At the age of 21. Engraved by VERTUE (1731), after C. Jansen, $8\frac{13}{16} \times 6$.

221 At the age of 62. Engraved by FAITHORNE, $5\frac{1}{8} \times 6\frac{15}{16}$, for the "History of Britain." London, 1670.

Faithfully copied in Woodburn's "Gallery of Rare Portraits." London, 1816.

222 At the age of 63. Engraved by DOLLE (1671), $5\frac{1}{16} \times 3\frac{1}{8}$, for the second edition of "Paradise Lost." London, 1674.

223 Engraved by VERTUE (1729), $13 \times 8\frac{15}{16}$.

224 Engraved in mezzotint by FABER, $6\frac{15}{16} \times 5\frac{7}{8}$, and supposedly a spurious portrait. Prefixed to Peck's "New Memoirs of Milton." London, 1740.

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More (Sir Thomas).

1480-1535.

225 Engraved by MARSHALL, $3\frac{15}{16} \times 2\frac{15}{16}$, for the "Commonwealth of Utopia." London, 1639.

226 Engraved by E. DE BOULONOIS, $6\frac{11}{16} \times 5\frac{1}{16}$, for Bullart's "Academie des Sciences et des Arts." Amst., 1682.

227 Engraved by "V. L. sculp.," after Holbein, $9 \times 6\frac{5}{8}$.

Newcastle (Duchess of).

Margaret Lucas Cavendish.

1624-1673.

228 Engraved by VAN SCHUPPEN, after Diepenbeke, $10\frac{15}{16} \times 6\frac{7}{8}$, for the "Life of William Cavendish, Duke of Newcastle." London, 1667. Also prefixed to the "Plays." London, 1668.

A full-length figure, standing in a niche, with twelve lines of English verse below.

Newton (Sir Isaac).

1642-1727.

229 At the age of 83. Engraved by VERTUE (1726), $7\frac{7}{16} \times 5\frac{7}{8}$, after Vanderbanc (1725).

230 At the age of 84. Engraved by DAUDET, $6\frac{7}{8} \times 6$, four-line inscription below.

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Ogilby (John).

1600-1676.

231 Engraved by FAITHORNE, $11\frac{1}{8} \times 8\frac{1}{4}$, for the translation of "Virgil." London, 1654.

The plates in this edition were reprinted in the Latin text of 1658, and translation 1668.

232 Engraved by MARSHALL (1649), $4\frac{5}{8} \times 2\frac{3}{4}$, for the translation of "Virgil." London, 1649.

Oldham (John).

1653-1683.

233 Engraved by M. VANDER GUCHT, $6\frac{1}{16} \times 3\frac{11}{16}$, for the "Poems." London, 1710.

Orrery (Earl of).

Roger Boyle.

1621-1679.

234 Engraved by MYNDE, $5\frac{7}{8} \times 3\frac{7}{16}$, for the "Dramatic Works." London, 1739.

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Otway (Thomas).

1651-1685.

235 Unknown engraver, in mezzotint, after Lely, $12\frac{7}{16} \times 10$.

236 Engraved by Du Guernier, $5\frac{11}{16} \times 3\frac{3}{8}$.

Overbury (Sir Thomas).

1581-1613.

237 Engraved by Simon Pass, $3\frac{1}{8} \times 2\frac{9}{16}$, with five lines of English verse at foot.

Parker (Matthew).

1504-1575.

238 Engraved by R. Hogenberg, in oval, $4\frac{1}{2} \times 3\frac{1}{8}$ [signed T. Berg], for "De Antiquitate Britannicæ Ecclesiæ," etc. London, 1572[3].

239 Engraved by Booteling, $5\frac{3}{8} \times 4\frac{1}{4}$, for the "Herωologia." London, 1620.

Pecke (Thomas).

240 Unknown engraver, $4\frac{1}{4} \times 3\frac{1}{4}$, with four Latin lines at foot, for "Parnassi Puerperium." London, 1659.

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Pearson (John).

1613-1686.

241 At the age of 69. Engraved by VAN HOVE, after W. Sonman, $8\frac{9}{16} \times 5\frac{5}{8}$, four-line inscription below, for "Exposition of the Creed." London, 1676.

242 At the age of 70. Engraved by W. ELDER, after D. Loggan, $9\frac{1}{2} \times 6\frac{9}{16}$, three-line inscription below, for "Exposition of the Creed." London, 1683.

Pepys (Samuel).

1633-1703.

243 Engraved by WHITE, after Kneller, $5\frac{9}{16} \times 3\frac{1}{2}$, for "Memoires relating to the State of the Royal Navy of England." London, 1688.

244 Engraved by R. W[HITE], a book-plate, $4\frac{13}{16} \times 3\frac{3}{8}$.

Phillips (John).

1676-1703.

245 Engraved by M. VANDER GUCHT, $4\frac{1}{4} \times 2\frac{3}{4}$.

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Philips (Katherine).

1631-1664.

246 Engraved by FAITHORNE, a bust inscribed "Orinda," $9\frac{1}{16} \times 6$, for the "Poems." London, 1667.

A reduced copy appears in Cowley's "Works," 1708-9.

Pope (Alexander).

1688-1744.

247 Engraved in mezzotint by J. SMITH, after Kneller, $12\frac{1}{2} \times 9\frac{5}{8}$. London, 1717.

248 Engraved in mezzotint by FABER (1738), after Kneller, $10\frac{1}{2} \times 8\frac{3}{4}$.

249 Engraved by VERTUE, $13\frac{7}{8} \times 9\frac{7}{8}$. Originally issued as a print, but after used in Vol. I of Pope's "Works." London, 1717.

250 Unknown engraver, $6\frac{1}{4} \times 4\frac{3}{16}$.

251 At the age of 24. Engraved by RAVENET, after Kneller, $8\frac{15}{16} \times 6\frac{1}{4}$.

252 Engraved by SYFANG or SYSANG, $5\frac{7}{16} \times 3\frac{3}{16}$.

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Prior (Matthew).

1664-1721.

253 Engraved by VERTUE (1719), after J. Richardson, $12\frac{3}{4} \times 10\frac{3}{8}$.

254 Engraved by DUFLOS, $4\frac{5}{8} \times 2\frac{11}{16}$, for the "Poems." London, 1721.

255 Engraved by CLARK and PINE, $3\frac{7}{8} \times 2\frac{13}{16}$, for Jacob's "Poetical Register." London, 1719.

Prynne (William).

1600-1669.

256 At the age of 40. Unknown engraver, oval, $3\frac{3}{8} \times 2\frac{5}{8}$, with four lines of English verse below, shield and crest in upper corners.

257 Engraved by M. KIRKALL, $6\frac{5}{16} \times 3\frac{5}{8}$, for the "History of the Grand Rebellion." London, 1713.

The same plate, with the number 27 added in the lower right-hand corner, appears in Clarendon's "History of the Rebellion." Oxford, 1717, etc.

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Purchas (Samuel).

1577-1628.

258 At the age of 48. A small head between two hemispheres, at the foot of the engraved title, $11\frac{7}{16} \times 7\frac{1}{8}$, to "Hakluytus Posthumus, or Purchas his Pilgrimes." London, 1625.

The portrait has been copied twice, once for the Richardson-Granger series.

Quarles (Francis).

1592-1644.

259 At the age of 52. Engraved by MARSHALL, $3\frac{7}{8} \times 3\frac{1}{16}$, with four Latin and four English lines below, for "Solomon's Recantation." London, 1645.

260 Engraved by CROSS, $4\frac{1}{2} \times 3\frac{5}{8}$, within ornamental border, with four lines of English verse at foot, for the "Argalus and Parthenia." London, 1656.

261 Unknown engraver, $3\frac{15}{16} \times 2\frac{13}{16}$, with four lines of English verse below.

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Quarles (John).

1624-1665.

262 Engraved by MARSHALL, $3\frac{3}{4} \times 2\frac{1}{16}$, with four lines of English verse below, signed T[hos.] M[ay], for "Fons Lachrymarum." London, 1648.

263 Engraved by FAITHORNE, $4\frac{9}{16} \times 2\frac{1}{16}$.

Raleigh (Sir Walter).

1552-1618.

264 Engraved by VAUGHAN, $3\frac{15}{16} \times 2\frac{5}{8}$, with Latin motto above, and three-line inscription below.

265 Engraved by PASS (?), $5\frac{1}{2} \times 4\frac{1}{8}$, with two lines of English verse below.

Ramsay (Allan).

1686-1758.

266 Engraved by VERCRUYSSE, after J. Smibert, $6\frac{5}{8} \times 4\frac{1}{4}$, for the "Poems." Edinburgh, 1721.

267 Engraved by R. COOPER, $7\frac{11}{16} \times 6\frac{3}{16}$, for the "Poems" [vol. 2]. Edinburgh, 1728.

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268 Engraved by G. KING, after A. Ramsay, Jr., $5 \times 3\frac{1}{16}$, for the "Tea-Table Miscellany." Edinburgh, 1733.

269 Engraved by J. BASIRE, after Smibert, $4\frac{9}{16} \times 2\frac{9}{16}$, for the "Poems." London, 1731.

Randolph (Thomas).

1605-1635.

270 At the age of 27. Engraved by MARSHALL, $4\frac{9}{16} \times 2\frac{1}{16}$, a bust at the head of the title (engraved) to "Poems." London, 1640.

Used continuously in subsequent editions of the "Poems," and the bust only, copied in the "Rodd" series.

Richards (Nathaniel).

XVII. Century.

271 Engraved by T. R[AWLINS], $4\frac{1}{16} \times 2\frac{1}{16}$, for the "Poems." London, 1641.

Copied in the Richardson-Granger series.

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Richardson (Samuel).

1689-1761.

272 Engraved by J. M. Bernigeroth, $4\frac{3}{4} \times 3\frac{3}{16}$ with nine lines in Dutch below.

273 Engraved by Caroline Watson, after Highmore, $4\frac{1}{4} \times 3\frac{3}{16}$.

274 Engraved by Grignon, $5\frac{11}{16} \times 3\frac{5}{16}$.

Rochester (Earl of).

John Wilmot.

1647-1680.

275 Engraved by White, $5\frac{15}{16} \times 3\frac{11}{16}$, for the "Life." London, 1680.

276 Unknown engraver, $4\frac{7}{16} \times 2\frac{3}{4}$, for the "Poems." London, 1714.

277 Unknown engraver, $6\frac{1}{4} \times 4$, for the "Works." London, 1707.

Ross (Alexander).

1699-1784.

278 At the age of 63. Engraved by Lombart, $5\frac{3}{16} \times 2\frac{11}{16}$, for "A View of all Religions." London, 1653.

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Rowe (Nicholas).

1673-1718.

279 Engraved by M. VANDER GUCHT, $4\frac{3}{16} \times 2\frac{11}{16}$, for Jacob's "Poetical Register."

280 Engraved by VERTUE, $5\frac{7}{16} \times 3\frac{1}{8}$, for the "Works." London, 1766.

Sedley (Sir Charles).

1639-1722.

281 Engraved by M. VANDER GUCHT, $4 \times 2\frac{7}{8}$, for the "Works." London, 1622.

No greater contrast can be imagined than the second engraving of this portrait in the "Effigies Poeticæ" presents to the original as here shown.

Selden (John).

1584-1654.

282 Engraved by J. CHANTRY, $4\frac{11}{16} \times 3\frac{1}{2}$, for "God Made Man." London, 1661.

283 Engraved by WHITE, $8\frac{1}{2} \times 5\frac{3}{4}$, for "Titles of Honor." London, 1672.

284 Engraved by VAN HOVE (1677), $4\frac{9}{16} \times 3\frac{}{8}$.

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Shadwell (Thomas).

1640-1692.

285 At the age of 55. Engraved by S. GRIBELIN, Jr., $5\frac{5}{16} \times 2\frac{7}{8}$, for the "Plays." London, 1720.

Shaftesbury (Third Earl of).

Anthony Ashley Cooper.

1671-1713.

286 Engraved by S. GRIBELIN, after J. Closterman, $6\frac{1}{8} \times 3\frac{9}{16}$, for the "Characteristics." London, 1714, and reprinted frequently down to the Baskerville edition of 1773.

Shakespeare (William).

1564-1616.

287 Engraved by DROESHOUT, $7\frac{1}{2} \times 6\frac{5}{8}$, for the title-page of "Comedies, Histories and Tragedies." London, 1623.

288 Engraved by MARSHALL, $3\frac{3}{4} \times 2\frac{5}{16}$, with eight lines below, for the "Poems." London, 1640.

A facsimile appears in Boaden's "Inquiry." London, 1824, etc.

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289 Engraved by FAITHORNE, $4\frac{3}{4} \times 3$, for "The Rape of Lucrece." London, 1655.

The head of Shakespeare occupies the top left-hand corner over full-length figures of Tarquin and Lucrece.

290 Engraved by VERTUE (1721), $8\frac{1}{2} \times 6\frac{1}{16}$.

291 Engraved by VERTUE (1719), $14 \times 9\frac{5}{16}$.

Shirley (James).

1594-1666.

292 Engraved by MARSHALL, $6\frac{1}{16} \times 3\frac{9}{16}$, four Latin lines within the measure, for the "Poems." London, 1646.

293 Engraved by GAYWOOD, a bust ($5\frac{1}{16} \times 3\frac{1}{2}$) for "Honoria and Mammon." London, 1659.

Copied in the Richardson-Granger series, and in the "Works." London, 1833.

Sidney (Algernon).

1622-1683.

294 Unknown engraver, $9\frac{7}{8} \times 6\frac{1}{2}$, prefixed to the "Discourses concerning Government." London, 1704.

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295 Engraved by BOUTTATS, $5\frac{1}{2} \times 3\frac{7}{16}$.

296 Engraved by PICART (1724), $6\frac{15}{16} \times 5\frac{11}{16}$.

297 Engraved by LE BEAU, after Le Clerc, $5\frac{5}{16} \times 3\frac{1}{16}$.

Smollett (Tobias).

1721-1771.

298 Engraved by T. COOK (1785), $5\frac{7}{8} \times 3\frac{7}{16}$.

299 Unknown engraver, oval, $3\frac{11}{16} \times 2\frac{7}{8}$.

Southerne (Thomas).

1660-1746.

300 Engraved by A. BANNERMAN, after J. Worsdale, $5\frac{3}{8} \times 3\frac{1}{8}$.

Spenser (Edmund).

1552-1599.

301 Engraved by VERTUE, $6\frac{5}{16} \times 3\frac{7}{8}$.

302 Engraved by VERTUE (1727), $13\frac{1}{2} \times 8\frac{7}{8}$.

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Stanley (Thomas).

1625-1678.

303 Engraved by FAITHORNE, after Lely, $9\frac{15}{16} \times 6\frac{3}{8}$, for the "History of Philosophy." London, 1655.

Stappilton (Sir Robert).

1615(?)-1669.

304 Engraved by MARSHALL, $6\frac{3}{16} \times 3\frac{1}{16}$, for "Juvenal's Sixteen Satires." London, 1647.

Steele (Sir Richard).

1671-1729.

305 Engraved in mezzotint by FABER, after Kneller, $12\frac{7}{8} \times 9\frac{13}{16}$, for the Kit-Kat series.

306 Engraved by DUFLOS, $4\frac{5}{8} \times 3\frac{1}{8}$.

307 Engraved by VERTUE, $7\frac{7}{8} \times 5\frac{1}{16}$.

Digitized by Google

Sterne (Lawrence).

1713-1768.

308 Engraved in mezzotint by FISHER, after Reynolds, $12\frac{7}{8} \times 9\frac{7}{8}$.

309 Engraved by WIVELL, $5\frac{3}{16} \times 4\frac{1}{4}$.

Stirling (Earl of).

Sir William Alexander.

1580-1640.

310 Engraved by WILLIAM MARSHALL, $6\frac{13}{16} \times 6$, for "Recreations with the Muses." London, 1637; but probably added only to those copies intended for presentation. It is conceded to be Marshall's masterpiece.

Stow (John).

1525-1605.

311 Engraved by VERTUE, $13\frac{15}{16} \times 8\frac{11}{16}$.

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Suckling (Sir John).

1609-1641.

312 Engraved by MARSHALL, $6\frac{9}{16} \times 3\frac{15}{16}$, with eight English lines within the measure. Prefixed to "Fragmenta Aurea." London, 1646.

313 Engraved by M. VANDER GUCHT, $6\frac{13}{16} \times 3\frac{15}{16}$.

314 Engraved by VERTUE, $13\frac{11}{16} \times 8\frac{5}{8}$.

Surrey (Earl of).

Henry Howard.

1516-1547.

315 At the age of 25. Engraved by HOLLAR, after Holbein, $9\frac{3}{16} \times 7\frac{1}{16}$.

Swift (Jonathan).

1667-1745.

316 Engraved by B. WILSON (1751), $5\frac{1}{4} \times 3\frac{11}{16}$, with two-line quotation from Pliny below.

This portrait has also been engraved by Ravenet and Wheatley.

317 Engraved by VERTUE. $4\frac{13}{16} \times 2\frac{7}{8}$.

318 Engraved by VERTUE. $6\frac{13}{16} \times 3\frac{13}{16}$.

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Sydney (Sir Philip).

1554-1586.

319 Engraved by BLOOTELING, $5\frac{7}{16} \times 4\frac{5}{8}$, for the "Herωologia." London, 1620.

320 Unknown engraver, oval, $3\frac{3}{8} \times 2\frac{3}{4}$, from Clark's "Marrow of Ecclesiastical History." London, 1650.

321 Engraved by I. DE COURLES (?). $5\frac{15}{16} \times 3\frac{3}{4}$.

322 Unknown engraver, $7\frac{1}{4} \times 5\frac{11}{16}$, for "The Countess of Pembroke's Arcadia." London, 1638.

Sylvester (Joshua).

1563(?)-1618.

323 Engraved by CORN. VAN DALEN, $7\frac{9}{16} \times 5\frac{7}{8}$, with six lines by John Vicars below, for the "Weekes and Workes" of Du Bartas. London, 1621.

Taylor (John).

1580-1654.

324 Engraved by COCKSON, a frontispiece or title, $10\frac{1}{4} \times 6\frac{5}{16}$, with the portrait in oval at foot, for the "Works." London, 1630.

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Taylor (Jeremy).

1613-1667.

325 Engraved by LOMBART, $10\frac{1}{8} \times 5\frac{7}{8}$, for the "Great Exemplar." London, 1653.

326 Engraved by WHITE, $5\frac{15}{16} \times 3\frac{3}{4}$.

327 Engraved by FAITHORNE, $5\frac{7}{16} \times 5\frac{1}{16}$. Full length on pedestal, inscribed "Mercurius Christianus," with demon and other accessories: from the "Holy Living." London, 1663.

Temple (Sir William).

1628-1699.

328 Engraved by VERTUE, after Lely, $9\frac{1}{8} \times 6\frac{3}{16}$, with Latin inscription of four lines below.

329 Engraved by M. VANDER GUCHT, $6\frac{3}{4} \times 4$.

Tillotson (John).

1630-1694.

330 Engraved by WHITE, $6 \times 3\frac{11}{16}$.

331 Engraved by WHITE, $5\frac{7}{8} \times 3\frac{9}{16}$.

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Urquhart (Sir Thomas).

XVII. Century.

332 Engraved by G. GLOVER (1645), $5\frac{1}{8} \times 4\frac{13}{16}$.

Vanbrugh (Sir John).

1666-1726.

333 Engraved in mezzotint by FABER, after Kneller, $12\frac{1}{2} \times 9\frac{3}{4}$.

Waller (Edmund).

1605-1687.

334 At the age of 23. Engraved by VANDERBANC, $5\frac{7}{8} \times 3\frac{3}{4}$, Latin inscription below.

335 At the age of 76. Engraved by VANDERBANC, $5\frac{7}{8} \times 3\frac{11}{16}$, Latin inscription below. Both from the "Poems." London, 1682.

336 Unknown engraver, $4 \times 2\frac{13}{16}$, for the "Poems," etc. London, 1712.

337 Engraved by VERTUE, after Kneller, $9 \times 6\frac{1}{8}$, for the "Works." London, 1729.

338 Engraved by VERTUE (presumably), $4\frac{13}{16} \times 2\frac{13}{16}$, for the "Works." London, 1730.

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Walpole (Horace).

1717-1797.

339 Engraved by D. P. PARISH, after P. Falconet (1768), $6\frac{7}{8} \times 4\frac{15}{16}$.

Warburton (William).

1698-1779.

340 Engraved by JOHN HALL (1784), after Hoare, $7\frac{3}{4} \times 5\frac{3}{16}$.

Wither (George).

1588-1667.

341 At the age of 21. Engraved by WILL HOLE, $3\frac{3}{8} \times 2\frac{5}{8}$, for "Abuses Stript and Whipt." London, 1615. Within a border inscribed "I grow and wither together," six lines of English verse, and two of Latin, below.

342 Engraved by HOLE, $3\frac{5}{16} \times \frac{11}{16}$, for "Abuses," etc.

343 Engraved by ELSTRACKE, $6\frac{5}{16} \times 4\frac{3}{8}$, with eight lines of text within the measure.

A proof of No. 341 without the inscription.

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344 Engraved by PAYNE, $7\frac{1}{2} \times 6\frac{1}{4}$, with four lines below, for the "Emblems." London, 1635.

345 At the age of 79. Unknown engraver, $3\frac{3}{4} \times 3$, with six lines below, for "Fragmenta Prophetica." London, 1669.

Winstanley (William).

XVII. Century.

346 Engraved by VAN HOVE, $5\frac{7}{8} \times 3\frac{5}{8}$, for the "Lives of the most famous English Poets." London, 1687.

Wood (Anthony à).

1632-1695.

347 Engraved by M. BURGHERS, $7\frac{3}{8} \times 3\frac{1}{4}$, and occasionally found in the "Athenæ Oxonienses." London, 1691–2.

348 Engraved by M. BURGHERS, $6\frac{9}{16} \times 4\frac{1}{16}$, for "Lives of Leland, Hearne and Wood." Oxford, 1722.

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Wotton (Sir Henry).

1568-1639.

349 Engraved by P. LOMBART, $4\frac{11}{16} \times 3\frac{1}{8}$, for the "Reliquiæ Wottonianæ." London, 1651.

350 Engraved by DOLLE, $4\frac{11}{16} \times 3\frac{1}{16}$, for Walton's "Lives." London, 1670.

351 Unknown engraver, $7\frac{5}{8} \times 5\frac{11}{16}$, with five-line inscription below.

The engraver has evidently copied the general design of Marshall's Bacon. See No. 8.

Wyatt (Sir Thomas).

1503-1542.

352 Engraved by OGBORN (1775), after Holbein, $5\frac{7}{8} \times 4\frac{3}{8}$.

No earlier engraving of this portrait can be traced.

Wycherley (William).

1640-1715.

353 Engraved in mezzotint by I. SMITH (1703), after Sir Peter Lely, $9 \times 7\frac{9}{16}$.

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